

Nº 597: TURNER'S BANJO BUDGET.



THE DICK-KEY-DANCE

BANJO SOLO

WITH
ACCOMPANIMENTS
· ♪ · ♪ · ♪ · ♪ FOR

2ND BANJO OR PIANOFORTE

COMPOSED BY

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THE DICKEY DANCE.

1st BANJO.

G. L. LANSING.

The musical score for 'The Dickey Dance' for 1st Banjo is written on ten staves. The first four staves contain the main melody with various fingering and performance instructions. The fifth staff includes a 'tap head of Banjo' instruction. The sixth and seventh staves continue the melody with more complex fingering. The eighth staff is marked 'TRIO' and 'fp' (fortissimo), featuring a different rhythmic pattern. The ninth and tenth staves conclude the piece with a 'D C al Fine' instruction. The score includes numerous performance markings such as '8P', '5PB', '4P', '7P', '10P', '4B', '4PB', 'tap', 'FINE', 'D C al Fine then Trio.', and 'D C al Fine'.

8P. 5PB 4P 7P 10P

8P. 5PB 4B 4PB

8P. 5PB 4P 7P 10P

8P. tap head of Banjo 7P. tap 8P. tap

7PB. 11P 7PB.

7PB.

TRIO

fp 5B 8P 7P

8P

D C al Fine

THE DICKEY DANCE.

2nd BANJO.

G. L. LANSING.

The musical score for 'The Dickey Dance' for 2nd Banjo is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a forte 'f' dynamic. The notation includes various chords, single notes, and triplets. Fingerings are indicated by numbers 1, 2, and 3. The fourth staff includes the instruction 'tap head of Banjo.' above a series of eighth notes, with 'tap' written above specific notes. The staff concludes with the word 'FINE.' in all caps. The fifth and sixth staves continue the melody with triplets and other rhythmic patterns. The sixth staff ends with the instruction 'D.C. at Fine then Trio.' The seventh staff is marked 'TRIO.' and begins with a fortissimo 'fp' dynamic. The final two staves continue the piece, with the last staff ending with 'D.C. at Fine.' The key signature remains one sharp throughout the piece.

THE DICKEY DANCE.

BANJO AND PIANO

G. L. LANSING.

BANJO

PIANO *con Spirito.*

The musical score is written for Banjo and Piano. It is in 2/4 time. The Banjo part is written on a single staff with a treble clef. The Piano part is written on two staves (treble and bass clefs) with a grand brace. The score is divided into four systems. The first system includes the instruction 'con Spirito.' for the piano part. The third system begins with a forte (f) dynamic marking for both instruments. The fourth system includes 'tap' markings above the Banjo staff, indicating specific playing techniques. The key signature has one sharp (F#), and the time signature is 2/4.



The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both hands.

TRIO

The second system is marked with a piano (*p*) dynamic. It continues the vocal and piano parts from the first system. The piano accompaniment includes some sustained chords in the right hand.

The third system includes a *poco rall* (poco rallentando) marking above the piano part. The vocal line has some triplet markings (indicated by a '3' over a bracket). The piano accompaniment has a more active, flowing texture.

The fourth system continues the musical piece. The piano accompaniment features a series of chords in the right hand, while the left hand has a steady bass line.

The fifth system contains several performance markings: *poco rall* at the beginning, *fz* (forzando) in the middle, and *a tempo* towards the end. The piano part has a crescendo leading into the *fz* section.

C O D A.

The musical score for the Coda section consists of four systems of staves. Each system includes a single treble staff and a grand staff (treble and bass staves). The music is written in a key with one sharp (F#) and a 4/4 time signature. The first three systems (measures 1-12) feature complex melodic lines in the treble staff with frequent triplets and sixteenth-note patterns. The grand staff accompaniment provides harmonic support with chords and moving bass lines. The fourth system (measures 13-16) includes 'tap' markings above the treble staff, indicating specific rhythmic or performance techniques. The section concludes with a double bar line at the end of measure 16.

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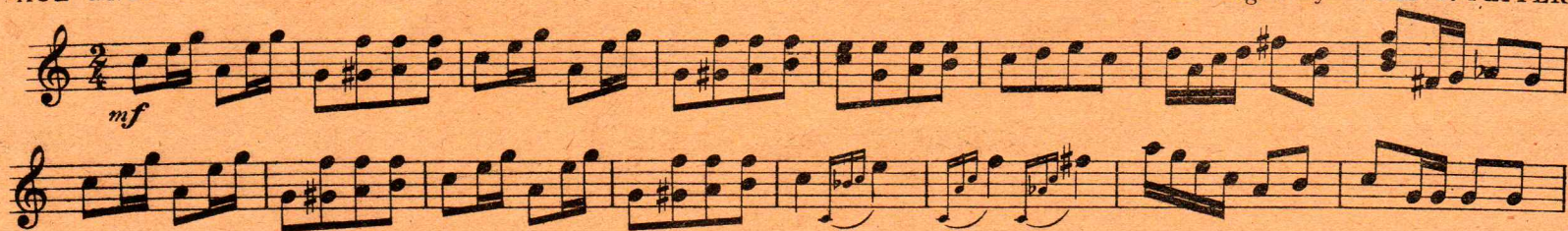
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